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uniformity has once been established, it will be easy to correct these definitions or change the requirements themselves by concerted action, if they are found, after sufficient trial, to be unsatisfactory. The Commission has not attempted to make full definition of the requirements or a complete plan of examination. Although it has confined its recommendations almost entirely to the requirements and examinations in reading, it believes it has made possible the removal of most of the vexations attending the present variety in the Latin requirements.

REVIEWS

Homerischer Hymnenbau nebst seinen Nachahmungen bei Kallimachos, Theokrit, Vergil, Nonnos und Anderen. By Arthur Ludwich. Leipzig: Hirzel (1908). Pp. 380. \$3.00.

Arthur Ludwich of Königsberg is well known to scholars for the fierce conservatism which has ranged him against nearly all modern workers on the text of the Homeric poems. He took his stand once for all on Alexandrian text tradition, and has long figured as the bitterest opponent of those who would 'restore' the text of the Iliad and Odyssey in view of our improved acquaintance with the dialects that make up that remarkable composite called Epic. The discovery by Grenfell and Hunt of Ptolemaic texts of Homer very different from the vulgate has not shaken his faith, and his new book is written partly to furnish evidence for his theory.

Everyone who has read Balzac's Louis Lambert remembers the axioms on number, those pages that read like some translation of the lost writings of Pythagoras; and again, in Z. Marcas, Balzac sees the hand of fate in the career of the man whose name contained seven letters, seven, that most characteristic of cabalistic numbers. Balzac, of course, inherited from a long line of philosophers his theory that everything in nature rests on relations and that special numbers have certain occult meanings. Nor need one be a mystic to accept the doctrine of number. But can we believe that the Greek poets from Homer down were so fascinated by the esoteric meaning of certain numbers that they worked them into their poems as a light to the initiated much as we have been told that Bacon interwove acrostic signatures in the text of most of the Elizabethan masterpieces? That is what Ludwich would have us believe, and that their methods and aims, though recognized by their contemporaries, have hitherto defied the detective powers of generations of critics and scholars.

Ludwich's analysis of the Homeric Hymn to Apollo (he follows Gemoll in regarding the Pythian and Delian Hymns as a single poem) will serve to illustrate his theory. All have noted in the Delian Hymn the obvious echoes of Iliad I. Ludwich, by discarding from the latter the 44 verses that Aristarchus ath-

etised or ignored, makes it coincide in length with the double-barrelled Hymn, i. e. 567 verses. These he divides both in the Hymn and the Iliad into 81 heptads or 189 triads (and note that 81 is divisible by 3 and 189 by 7) which he takes to prove that Aristarchus's text of Iliad I was built and membered like the Homeric Hymn. This theory obviously implies a single poet for Iliad I. The use of heptads in Homer and the Hymn which imitated Homer is due to the desire to honor Apollo, whose birthday and hieratic number is seven. So significant a number as three needs no explanation for its presence, but the three functions of Apollo, the lyre, archery and prophecy, at once occur to the mind. Ludwich thinks that, here and in the other Hymns which he analyses, the use of number was hieratic but as the gods give way to the emotions and experiences of men the symbolic numbers are introduced to express a compliment or an insult or merely for luck. Vergil took over from Theocritus this later convention and the true meaning of 'Eclogue' is a 'reckoning' from *ἐκλογίζεσθαι*. In the first five Eclogues and the ninth Vergil's arrangement was according to the numbers 19 and 63. These are the Metonic numbers which derived their significance from their use in the cycle of Meton the geometer. Aristophanes worked in the Metonic numbers as an insult to Meton. Perhaps the most surprising passage in the book is Ludwich's discussion of the Birds 451-538 and 539-626. He discovers a veiled attack on the famous cycle in the fact that a metrical analysis of portions of those strophes reveals 38 ictuses in each, while with a little manipulation the passage will provide two groups of 63 tetrameters. We are to imagine the élite of an Athenian audience enjoying the insult to Meton as they counted the ictuses and realised that, since $38 = 2 \times 19$, the allusion was to the nineteen year cycle.

Perhaps all this is no harder to believe than the theory of acrostic signatures. Yet if true, how strange is the lack of external evidence for such a practice! How extraordinary the care taken to conceal one's real meaning (e. g. by one so frank as Aristophanes), and so successfully taken that all this artillery of devotion, compliment and insult has for all we know missed fire till now! What ingenuity lavished to obtain how little result! Ludwich's book contains no arguments that will silence these and other obvious reflections.

BRYN MAWR COLLEGE.

WILMER CAVE WRIGHT.

Book of Latin Prose Composition. By Jefferson Elmore. Boston: Benj. H. Sanborn and Co. (1909).

Professor Elmore's book is intended for the use of colleges and advanced classes in schools; it aims, according to the preface, "to provide first for systematic work in syntax to reënforce and supplement that